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They are fingered according to modern researches as exemplified by such masters as Hans Von Bülow, Karl Klindworth, Franz Liszt, Carl Tausig, etc., phrased, and accompanied with full explanation of terms, notes, signs, etc., etc., as they occur.

The wrist attack and the perfect legato, the two great factors in artistic piano playing, are fully developed. These two features alone are of incalculable advantage to the pupil.

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A pupil who goes through this method will have a thorough and systematic knowledge of piano playing. He will have a well defined conception of the science of music, and will have a concise and interesting acquaintance with the great masters, past and present, of the musical world.

There are hundreds of piano methods published

which do not suit good teachers. Such teachers will find this book just what they want.

### LORETTO ACADEMY.

The Golden Jubilee of Loretto Academy, at Florissant, was celebrated on the 23rd ult. by a series of magnificent programmes. The auspicious event was opened by a Solemn Pontifical Mass, celebrated by Most Rev. J. J. Kain, D. D. Graduating honors gold medal and laurel wreaths were conferred on Miss Laura C. Barry, of St. Louis, Mo.; Miss Mary K. Devine, of St. Louis, Mo.; Miss Mary F. Kelly, of St. Louis, Mo.; Miss Mary E. Walsh, of Moberly, Mo.; Miss Ethel B. Funston, of St. Louis, Mo.; Miss Genevieve F. Reilly, of St. Louis, Mo.; Miss Anna O'Shaughnessy, of Newhall, Mo.; Miss Corinne A. Shevlin, of Denver, Col.; Miss Anna D. Redmond, of Fountain, Col.

Special credit is due the students of music for their very proficient work. The department of music has made commendable progress under the advanced methods of Sister Mary Martin, who takes special pride in its direction.

Loretto Academy, established in 1847, is situated in the midst of a delightful and healthful country, the beautiful Florissant Valley, at the terminus of the St. Louis and Suburban Railway. The school possesses all the advantages of a city and suburban residence. Several trains run daily between Florissant and St. Louis.

The academy is located on one of the most desirable elevations characteristic of the valley, commanding an agreeable prospect in every direction. Its position is retired, yet easy of access, being but two squares from the depot. The building is furnished with all the recent appliances, adapted to taste, comfort and convenience.

Brahms delighted in disappointing the autograph hunters. All sorts of dodges were tried by these gentry to get a letter or postcard out of him. One day a letter arrived containing the words, "The rapier which you ordered of us shall be sent to your address this evening." As he had never ordered any rapier, he knew what the writer wanted, and tore the letter in pieces. Once, as he was playing over a sonata with a celloist, Brahms struck the keys with all his might and main, so that the celloist complained, "I cannot hear myself at all." "You lucky fellow," Brahms grimly replied.

The London Daily Mail thus describes the personality of Sir Arthur Sullivan: "His short, well-groomed figure and genial face, strongly subordinated into big glittering eyes, a solid nose, bushy eyebrows, dark whiskers and moustache, and full under lip and round chin, are familiar ornaments at all smart theatrical functions. He has combined great artistic with great business gifts more successfully than most musicians, and, while the most admired of latter-day masters of oratorio, he commands a fund of popular melody for light opera such as no one has had since Offenbach. He made 290,000 out of the Savoy Theatre during its first ten years, and his copyrights are worth a handsome income in themselves. Few men have been so generous with their money, and innumerable relations and unsuccessful friends have shared his good fortune."

### COLORADO AND THE WEST.

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THOMAS M. HYLAND, . . . Editor.

JULY, 1897.

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#### DAMROSCH'S OPERA PLANS.

Walter Damrosch, who returned from Europe recently, has completed arrangements for an opera season in French, Italian and German next winter. As the *Sun* has already announced, Mr. Damrosch has formed a partnership with Charles A. Ellis, manager of the Boston Symphony Orchestra. Mr. Damrosch devoting himself more exclusively in the future to the artistic direction of the company bearing his name.

The New York season will begin on Jan. 17, continuing for at least five weeks, and Mr. Damrosch and Mr. Ellis expect to add to the interest of it by the introduction of two new operas, which have not with great success abroad, one in Berlin and the other in Dresden. The first, "Hänschen," one-act opera, the scene of which is laid in Arabia, was composed by Herr von Chelius, a talented musician, who is an officer in the guards, and a personal friend of the Emperor. The second is "Ulysses's Home Coming," by Bungeot, which follows Homer's *Ulysses* in construction. The latter opera will be splendidly mounted, its Greek landscapes and palaces affording opportunity for novel stage pictures. It will be cast in the three principal characters as follows: *Ulysses*, Mr. Bishop; *Penelope*, Fraulein Heidler; and *Telemachus*, Miss Gaski.

The regular repertoire of the company will consist of the following operas: "Faust," "Romeo and Juliet," "Carmen" and "Manon," in French; "Aida," "La Traviata," "Lucia," "La Figlia del Regime," "Il Barbiere" and "I Pagliacci," in Italian; "Lohengrin," "Tannhauser," "Fidelio," "Cristina" and "Isolde," "Flying Dutchman," "Das Rheingold," "Die Walküre," "Siegfried" and "Götterdämmerung," in German.

In all the operas to be given in French and Italian, Miss Mella will be the principal singer, and her appearance in America will be made most worthy in that she will sing in three roles which she has never before sung here. These are Rosina in "Il Barbiere," and Aida, and the Daughter of the Regiment.

Of the members of last year's company, the following artists have been re-engaged: Miss Gaski, Miss Segard and Mattfeld, soprano; Herr Kraus, tenor; Herr Stehmann and Herr Fischer, bassi.

Several alterations have been made, one of the most notable of which is the engagement of Fraulein Heidler, dramatic soprano, for the Brunnhildes, Fidelio, and Isolde. She is said to be young and beautiful, and an exquisite singer. As she is the first singer of the Berlin Royal Opera, her leave of absence for the American season was obtained with great difficulty.

Whether Miss Lilli Lehmann will return for a few performances, is as yet unsettled, as she fears that she will not be able to stand the fatigue of another arduous opera season. The two first baritones of the former Metropolitan Opera House company have been re-engaged. Mr. Bishop for the French and German, and Signor Campanari for the Italian roles.

Mr. Damrosch was fortunate in being able to engage a young and already famous French basso, Bonduresque, of the Paris Opera, son of the famous old basso of the same name. Herr and Frau Stand have also been added to the forces of the Damrosch Opera Company. The former will be remembered as the *Wotan* of the first German opera season at the Metropolitan Opera House under Dr. Leopold Damrosch. Frau Standig is mezzo-soprano of the Berlin Royal Opera, the first and only Brangäne at Bayreuth.

Herr Nicolaus Rothmühl, who was in the Damrosch Opera Company three years ago, has also been re-engaged for German roles and for the roles of Raoul and Rhamides in Italian. Mr. Ellis, who is still abroad, is negotiating with a French tenor of

A young Canadian soprano of great promise, Mlle. Toronto, who has just finished her studies with Mme. Marchesi, is heard by Mr. Damrosch, and immediately engaged for such roles as "Forest Bird," "First Rhine Daughter," and for the French roles. She appeared with Tannhauser in Paris, four weeks ago, with great success.

For the Italian operas, Mr. Damrosch has engaged the Italian maestro, Binloni, as conductor. He came over with the ill-fated Mapleson Opera Company last year, and aroused general interest by his superior conducting of "Aida."

The revival of Rossini's master work, "Il Barbiere," should prove an especially interesting event, with Mella as Rosina (her first appearance in this role), Campanari as Figaro, and Bonduresque as Basilio. Mr. Damrosch heard Mella sing in Berlin at a musicale given in her honor by Dr. Joa. Witt. This was really her first appearance in Germany, and her singing created a sensation.

#### BEEHOTHEN CONSERVATORY OF MUSIC.

The Annual Concerts of the Beethoven Conservatory of Music took place on the 7th and 9th ult. at the Fourteenth Street Theatre. The cozy theatre was tested to its utmost capacity by the many friends and patrons of the Conservatory who enjoy these annual musical treats. The programmes of both evenings were replete with excellent numbers, and the work of the pupils justified the high praise and standing of the Beethoven Conservatory, which for twenty-six years has done noble work in the cause of music. The programmes were awarded to the following graduates:

Misses Lottie Carlen, Clara Brown, Sadie Payvor, Elizabeth Brown, Nora Haeger, Gertrude Rydyck, Minnie Parson, Daisy Jordan, Gracia Rhin, Janet, Blanche Green, Katherine Finngan, Alma Hinde, Miller, Jennie Miller, Ella Murray, Ella Healy, Mary Ryan, Marion Blair, Amelia Young, Hattie Peters, Hannah Adams, Seddie Jarvis, May Watts, Louise Tromper, Emma Remper, Edna Morlock; Mesdames L. Beckmeier, T. D. Vickery, N. A. Settle, Jerusalem Lohman, Lotta N. Harlan; Mr. Otto Decker.

Gold medals were awarded to the following post-graduates: Ella Eckert, Katherine Steinheider, Mattie Bartlett, Elizabeth Weber, Lillie Will, Mammie Pett

ker, Louise Reller, Jennie McCormack, Clara Robinson, Elizabeth Eggers, Gracia Reinhardt; Mrs. Isabelle Ward Chapman; Mr. Geo. Flint.

The class was addressed by Rev. W. W. Boyd, Messrs. Waldauer and Epstein deserve every congratulation on the success of their Institution.

#### PERTLE SPRINGS CONVENTION.

The annual convention of the music teachers of Missouri, which took place at Pertle Springs, was a gratifying success from every point of view. The programmes were of the most interesting character, and were rendered by the leading artists of the State. Among the principal features was Mr. Conrath's playing of his Concerto, which was received with great enthusiasm. The magnificent duos, "Midsummer Night's Music," by Mendelssohn, transcribed for two pianos by Charles Kunkel, and "March Heroique," by Saint-Saens, transcribed for two pianos by Messrs. Charles Kunkel and Louis Conrath, were genuine treats. Mr. Kroeger's playing of his Concerto was most enjoyable. The playing of Mr. Charles Kunkel at the convention was a revelation to those who had never heard him, and a treat never to be forgotten. It was but another proof that St. Louis holds its own here confines one of the leading artists of the world.

Among those present were Mrs. Strong Stenerson, Charles Kunkel, Ernest R. Kroeger, George Vich, Louis Conrath, Charles Kunkel, Mrs. Charles Kunkel, Miss Tillie Kunkel, Mrs. Nellie Allen Parcell, Mrs. Zulla Culp Lewis, Miss A. Kulkman, Miss H. Thorell, Miss Louise Belmont, Mrs. J. H. Bonasack, Miss Allen, Miss Hawley, Mrs. W. D. Steele, Miss Jennie Rose, Miss Nellie Harris, Mrs. G. R. Wade, Miss Blanche Sherman, Miss May Steele, Mrs. L. A. Corley, Miss Lillie C. Block, Miss Alma Jones, Mr. Appy, Mrs. R. Atkinson, Miss Turner, Mr. Tiedt, Miss Ellis and Mr. J. Raton.

The next annual meeting will be held at Kansas City, Mo.

#### CITY NOTES.

One of the surprises of the music teachers' gathering at Pertle Springs was created by the new *Ester Grand Piano*, chosen by the convention. Its magnificent singing quality of tone, even scale, power and brilliancy were a revelation to all.

Charles Galloway, the young organist who is achieving fame in Paris, spent a few days here among his friends. Mr. Galloway is organist of the Church of the Holy Trinity, the second largest church in Paris, and has a three years' engagement. Mr. Galloway is meeting with well-merited success, and has the best wishes of a host of St. Louisans.

Mrs. Zulla Culp Lewis, of Webster Groves, won a great many admirers at the Pertle Springs Convention by her admirable singing. She has a brilliant soprano voice, and sings with much ease and artistic finish. A bright future is predicted for her.

Mrs. Nellie Allen Parcell, assisted by Miss Rose Fay, violinist, and Mrs. J. H. Bonasack, Church choir, gave a concert at Jerseyville, Ill., on Sunday ult. Robyn's operetta, *Brie-a-brac*, was among the interesting features of the programme, and made quite a hit. Mrs. Parcell and Miss Ford acquitted themselves in their usual artistic manner, and were enthusiastically received.

Chas. Kaub, the popular violin soloist, has been specially engaged for the season at Clifton Terrace.

Miss Clara Norden, a very talented pupil of Victor Ehling, has left for Europe, where she will spend several years under the tuition of Mr. Ehling, a brilliant future is predicted for this young pianist.

Teachers and students will be glad to learn that Kunkel Brothers are now making arrangements for duos for two pianos that were part of their private repertoire. These duos will be a revelation to the general musical world, and will be given after by teachers, colleges, academies, conservatories, etc.

## A CERTAINTY IN MEDICINE.

Antikamnia has been tested and found superior to any of the many pain relievers now used in the treatment of Neuralgia, Myalgia, Sciatica, Acute Rheumatism, Hemicrania, and Typhoid Fever; also Headache and other Neuroses due to Irregularities of Menstruation. Administered in Asthma, Hay

Fever, Influenza, La Grippe and allied complaints, it secures the best results.

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the anodyne properties of Antikamnia, it was found to exceed any and all others in rapidity and certainty of the relief given. Neuralgia, Myalgia, Hemicrania, and all forms of Headache, etc., yield to its influence in a remarkably short time, and in no instance have any evil after-effects developed. The excellent result obtained as a Pain Reliever in neuralgic and rheumatic diseases, justifies the claims made for Antikamnia. The dose for an adult is one tablet every hour or two, until relieved.

Mr. F. Frangon Davies has returned to England, but will be heard in this country in March, April and May of next year.

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# ON BLOOMING MEADOWS.

3

## CONCERT WALTZ.

Moderato. ♩ 92.

Julia Rive King.

The musical score is written for piano and features a variety of dynamic markings and articulations. The first system begins with a piano (p) dynamic and includes a crescendo (cres.) marking. The second system introduces mezzo-forte (mf) and forte (f) dynamics, along with a 'cres.' marking. The third system continues with 'f' and 'mf' dynamics, featuring a 'Ped.' marking and a 'P' (piano) marking. The fourth system includes 'f' and 'mf' dynamics, with a 'Ped.' marking and a 'P' marking. The fifth system concludes with a 'Ped.' marking and a 'P' marking. The score is characterized by a steady bass line and a melodic right hand with various slurs and fingerings.

The P. signifies Ped.

378 - 11  
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## Waltz. ♩ = 80.

*p dolce.*

Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

*f* Ped. ★ N.B. Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

*Con brio.*

*f* Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

*f* Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

*cres.* Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★ Ped. ★

N.B. The small notes are ad lib.

Musical notation for piano, featuring six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Pedaling instructions are indicated by "Ped." and asterisks (\*).

Dynamics and markings include:
 

- f* (forte)
- sf* (sforzando)
- doce.* (dolce)
- cres.* (crescendo)
- cen.* (crescendo)
- do.* (dolce)

Pedaling instructions are marked as "Ped." followed by an asterisk (\*). Some systems also include numerical figures (e.g., 3, 4, 2, 1, 2, 3, 4) indicating specific pedaling techniques or fingerings.

The notation is arranged in six systems, each consisting of a grand staff (treble and bass clefs). The first system includes a key signature change to three flats (B-flat, E-flat, A-flat).

First system of musical notation, measures 1-8. Treble and bass staves with fingerings and pedaling.

Second system of musical notation, measures 9-16. Treble and bass staves with fingerings and pedaling.

Third system of musical notation, measures 17-24. Treble and bass staves with fingerings and pedaling.

Fourth system of musical notation, measures 25-32. Treble and bass staves with fingerings and pedaling.

*Cantabile.*

Fifth system of musical notation, measures 33-40. Treble and bass staves with fingerings and pedaling.

Sixth system of musical notation, measures 41-48. Treble and bass staves with fingerings and pedaling.

7

Ped. Ped. Ped. \*

Ped. Ped. Ped. \* Ped. Ped. Ped. \*

Con bravoura.

ossta.

ff Ped. Ped. Ped. Ped. Ped. Ped. \*

Con bravoura.

Ped. Ped. Ped. Ped. Ped. Ped. \*

876-11

Ped. Ped. Ped. \* Ped. Ped. Ped. \*

Ped. Ped. Ped. \* Ped. Ped. Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*





This page contains six systems of musical notation for a piano piece. Each system consists of a grand staff (treble and bass clefs) with complex rhythmic patterns, including triplets and sixteenth notes. The notation includes various dynamic markings such as *f* (forte), *sf* (sforzando), *cres.* (crescendo), and *cen-do*. Pedal markings are indicated by "Ped." with asterisks. Fingerings are shown with numbers 1-4. The piece concludes with a final chord and a double bar line.

376 - 11

*p dolce*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cres cen do.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*cres Animato.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

To abbreviate go from  $\Phi$  to  $\Sigma$ , page 13.

8

*cres.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

Con bravoura.

*cres.* - *cen* - *do*

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

*f*

*molto* *cres.* - *cen* - *do.* *ff* *f* *f*

Ped. \*



4 Poco meno mosso e tranquillo.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*rit.* *a tempo.* *fr.*

N.B. The Ps signify Ped.

*rit.* *a tempo.* *fr.*

※ P ※ P ※ P ※ P ※ Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*fr.* *riten.* *a tempo.* *m.*

N.B. Small hands may omit the CS marked thus.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Da Capo al Fine.


746 - 3

# DOES ANYONE THINK OF ME?

(DENKST DU MEIN.)

NOCTURNE.

Edouard Schütt Op. 28.

Andantino tranquillo \_104.

*molto cantabile.*

*ad lib.*

*rit.*

*a tempo.*

*cres.*

*1450-3*

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stringendo. *f.* *strepito.*

*Ped.* \* *Ped.* \* *Ped.* \* *P* \* *P* \* *P* \* *Ped.* \* *Ped.* \* *Ped.*

*ossia.* *accel.* *accel.*

*Ped.* \* *P* \* *P* \*

*f.* *ritard.* *l. h.* *l. h.* *l. h.* *a tempo.* *pp*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *P* \* *P* \* *P* \* *Ped.*

First system of the musical score. It consists of a treble and bass staff. The treble staff has a melodic line with various ornaments and fingerings (e.g., 2 4 3, 1 3 2 1, 4 2, 1 2, 3). The bass staff has a more complex accompaniment with many beamed sixteenth and thirty-second notes. There are six pedal markings, each preceded by a star symbol (☆ Ped.).

Second system of the musical score. It begins with the tempo marking *ad lib.* and continues with *rit.* and *a tempo.* There are markings for *dolce.* and *express.* The notation includes various ornaments and fingerings. There are four pedal markings, each preceded by a star symbol (☆ Ped.).

Third system of the musical score. It includes the tempo marking *ad lib.* and the instruction *ritard.* (ritardando). The notation features various ornaments and fingerings. There are five pedal markings, each preceded by a star symbol (☆ Ped.).

Fourth system of the musical score. It begins with the tempo marking *a tempo.* and includes the instruction *smorzando* (diminuendo). The notation includes various ornaments and fingerings. There are five pedal markings, each preceded by a star symbol (☆ Ped.).

Fifth system of the musical score. It includes the instruction *con duolo* (with sorrow) and *Lento.* (Slowly). The notation includes various ornaments and fingerings. There are five pedal markings, each preceded by a star symbol (☆ Ped.).

# OUR DAISY.

3

YORK.

Jules Miller.

Mazurka time ♩ - 132.

The musical score is written for piano and consists of five systems of music. Each system contains a treble and bass staff joined by a brace. The key signature is one sharp (F#), and the time signature is 3/4. The tempo is marked 'Mazurka time' with a quarter note equal to 132 beats per minute. The first system begins with a piano (p) dynamic. The second system continues the piece. The third system also continues. The fourth system is marked 'Leggiero.' and begins with a mezzo-forte (mf) dynamic. The fifth system concludes the piece with a repeat sign and two endings. Pedal points are indicated by 'Ped.' and a star symbol at the end of various measures throughout the score.

1440 - 3

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# OUR BANNER.

## MARCH.

Paul Jones. Op. 70.

Maestoso.  $\text{♩} = 132$ .

Secondo.

The musical score is written for piano and bass. It consists of four systems of staves. The first system is marked 'Maestoso.  $\text{♩} = 132$ ' and 'Secondo.' It features a piano part with a forte (*f*) dynamic and a bass part with a mezzo-forte (*mf*) dynamic. The second system continues the piano part with a piano (*p*) dynamic. The third system features a mezzo-forte (*mf*) dynamic. The fourth system concludes the piece with a piano (*p*) dynamic. The score includes various musical notations such as triplets, slurs, and pedaling marks ('Ped.') with asterisks. The key signature is one flat (B-flat major or D-flat minor).

1397-8

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# OUR BANNER.

3

## MARCH.

Paul Jones. Op. 70.

Maestoso. ♩ = 132.

Primo.

The musical score is written for piano and consists of five systems of music. The first two systems are marked 'Primo' and 'Maestoso'. The third system is marked 'Cantabile'. The score includes various musical notations such as treble and bass clefs, key signatures (three flats), time signatures (3/4 and 4/4), and dynamic markings like *f* (forte) and *mf* (mezzo-forte). Performance instructions include 'Ped.' (pedal) and 'Cantabile.' with asterisks indicating specific measures. The score is divided into sections by these markings and includes fingerings and articulation marks throughout.



## Secondo.

First system of the 'Secondo.' section. The right hand (treble clef) plays a melody with triplets and slurs, marked with a forte *f* dynamic. The left hand (bass clef) plays a bass line with triplets and slurs, also marked with a forte *f* dynamic. Pedal points are indicated by 'Ped.' and a star symbol below the bass line.

Second system of the 'Secondo.' section. The right hand continues the melody with chords and slurs. The left hand continues the bass line. Pedal points are indicated by 'Ped.' and a star symbol below the bass line.

Third system of the 'Secondo.' section. The right hand continues the melody with chords and slurs. The left hand continues the bass line. Pedal points are indicated by 'Ped.' and a star symbol below the bass line.

## Marziale.

Section titled 'Marziale.' The right hand (treble clef) plays a melody with slurs and accents, marked with a forte *f* dynamic. The left hand (bass clef) plays a bass line with slurs and accents, marked with a mezzo-forte *mf* dynamic. Pedal points are indicated by 'Ped.' and a star symbol below the bass line. The number '1397.8' is printed below the bass line.

Primo.

5

*f* Ped. Ped. Ped. Ped. Ped.

*f* *mf* Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

*mf* *f* *rf* Ped. Ped. Ped. Ped.

Cantabile.

Marziale.

**Secondo.**

6

This musical score is for the second system of 'The Song of the Lark'. It features a piano accompaniment with two staves. The upper staff is in G major, with a key signature of one sharp (F#) and a common time signature. The lower staff is in G minor, with a key signature of two flats (Bb, Eb) and a common time signature. The music is in 4/4 time. The first staff has a dynamic marking of *f* (forte) and a tempo marking of *And.* (Andante). The second staff has a dynamic marking of *mf* (mezzo-forte). The third staff has a dynamic marking of *f* (forte). The fourth staff has a dynamic marking of *P* (piano). The score includes various musical notations such as eighth notes, quarter notes, and rests. There are also performance instructions like 'Ped.' (pedal) and 'P' (piano) with a star symbol. The system is numbered 6 in the top left corner.

*f* *And.* *mf* *f* *P*

Ped. \* Ped. \* P \* P

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and pedals. The piano part consists of a single melodic line in the right hand, with the left hand playing a simple harmonic accompaniment. The melody is a simple, folk-like tune. The piano part is marked with a piano (p) dynamic. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piece is 8 measures long. The piano part is marked with a piano (p) dynamic. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The piece is 8 measures long.

Pod. \*

The first system of the musical score for 'The Little Boat' features a piano introduction. The left hand plays a series of chords in the bass register, while the right hand plays a melody in the treble. The tempo is marked 'Andante' and the key signature has one flat (B-flat). The score includes dynamic markings such as *f* (forte) and *Andante*. Pedal points are indicated by 'Ped.' and asterisks. The system concludes with a repeat sign.

Primo.

7

5 2 4 3 2 1 2 6 4 6 2 5

*f* *mf* *f*

Ped. ✱

4 3 2 1 2 3 1 3 4 1 4 3 2 3 2 2

*mf*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

4 1 4 1 2 3 2 4 2 3 2 3 3 3 3 3

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

*f*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

2 3 3 3 1 3 2 2 2 2 2 2 2 2 2 2

*f* *f*

Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱ Ped. ✱

First system of the musical score. The right hand plays a series of chords, starting with a *p* (piano) dynamic. The left hand plays a simple bass line. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

Second system of the musical score. The right hand continues with chords, marked with a *mf* (mezzo-forte) dynamic. The left hand has a more active bass line with some eighth notes. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

Third system of the musical score. The right hand features more complex chordal textures and some melodic lines. The left hand has a steady bass line. Dynamics include *f* (forte). Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

Fourth system of the musical score. The right hand has a melodic line with a crescendo leading to a *ff* (fortissimo) dynamic. The left hand provides a harmonic accompaniment. Pedal points are indicated by 'Ped.' and asterisks (\*) below the staff.

Cantabile.

mf

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

mf

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

f

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

f

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

cresc.

cra.

f

ff

Ped. \*

Ped. \*

# ONE MORNING, OH, SO EARLY.

Words by I. Ingelow.

(DES MORGENS EINST SO FRÜHE.)

A. S. Gatty.

*Allegretto* ♩ = 92.

3. Frühling, schöner Morgen, theu-res Lieb-chen, theu-res  
1. Des Morgens einst so frü-he, theu-res Lieb-chen, theu-res

1. One morning, oh, so ear-ly, my be-lov-ed, my be-

3. April, fair the morning, my be-lov-ed, my be-

3. Liebchen, Und auch uns harret solch ein Morgen, Birgt im Schosse uns die Zeit. Hör' mein Fle-hen arum, mein

1. Liebchen, Sangen Vöglein froh und munter, Sangen sich ohn' En-de zu. Sang die Dros-set in dem.

1. lov-ed, All the birds were singing blithly, As if nev-er they would cease, 'Twas the thrush sang in the

3. lov-ed, Now for us doth spring bright morning, Wait upon the years in-crease, Let my voice be heard that

3. Bit-ten, Nicht nach Ruhm und nicht nach Eh-re Neid, doch Lie-be mir be-sche-re, Ja der Lie-be Se-üg-

1. Gar-ten, Hört die Mä-re, hört die Mä-re! Sang die Lerche, Gib uns Eh-re! Sang die Taube, Gib uns

1. garden, Hear the sto-ry, hear the sto-ry, And the lark sang Give us glory, And the doves sang Give us

3. ask-eth, Not for fame and not for glo-ry, Give for all our life's dear story, Give us love, and give us

1. I. Ruhi'!

2. Und ich lausch-te, oh so

1. peace!

2. Then I lis-ten'd, oh, so



2. Frü-he, theu-res Liebchen, theures Liebchen, Auf das Gurren ei-ner Tau-be aus dem Wald, Mein Lieb, dem

2. ear-ly, my be-lov-ed, my be-lov-ed, To the murmur from the woodland of the dove, my dear, the

2. Wald. Als die Nach-ti-gall froh-lock-te: "Gieb uns Ruhm für unsre Tö-ne!" Und Zaunkönig: "Gieb uns

2. dove; When the night-ingale came af-ter "Give us fame to sweeten du-ty," When the wren sang "Give us

2. Schö-ne! Klangs zur Antwort: "Lieb' gieb bald!" Klangs zur Antwort: "Lieb' gieb bald!" Klangs zur Antwort: "Lieb' gieb

2. beau-ty," She made answer "Give us love!" She made answer, "Give us love!" She made answer, "Give us

bald!" 3. Schüden ket-ten doch Lie-be mit be-sehe-re, Ja der Lie-be Se-ig ket-ten, .....  
a tempo. Close of 3<sup>rd</sup> verse. *ad lib.*

love!" 3. Fair is peace, Give for all our life's dear sto-ry, Give us love, and give us peace. ....

# MY TROUBADOUR.

3

(MEIN TROUBADOUR.)

Translation by H. Hartmann.

W. D. Armstrong.

Moderato. ♩ - 80.

*Orch., aus des Hain - es Kro - nen Ein Ständ - chen sanft er - tön - en! Der*  
*Hark! from the orch - ard hid - den, A ser - e - nade un - bid - den! And*

*'schmelz - end' süß - se Schall..... Ver - rieth dich, Nach - ti - gall..... Nenn,*  
*by this dain - ty clew..... Ro - bin, I know its you..... No,*

*du 'kanst mich nicht täu - sehen, Aus tau send Welt - ge - räu - sehen Schwingt*  
*you can not de - ceive me, Pre - tend - ing that you leave me; I*

1443 - 3

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doch dein Lied em - por ich Ich hör' dich, ich hör' dich.  
*f* *dim.* *ad lib.*  
 found you out, you dear, you. I hear you. I hear you!  
*f* *dim.*

[illegible]

Nun von der we - ten Flur..... Ent - zückst du, Trou - ba - dour..... Dein

2. Now on the mead - ow floor..... The scar - let trou - ba - dour..... Such

Lied ist sinn-be-rausch- -end, Die Vög'-lein schwei-gen, lausch- -end, Der  
mel - o - dy is let - ting The sun for - gets its set - -ting! Your

Bach selbst steh - et still..... Lie - der er ler - nen  
 mus - ic - beat - ing heart.....! Do - ing your lit - tle

will..... Bist du auch klein und schlecht....., Ver -  
 part....., You shall be seen and heard....., Though

ges - sen wirst du nicht..... Und könn - te nie - mand sehn dich, Man  
 you are but a bird..... So nev - er, fear you fear you, I

cres. *Ped.* *Ped.*

hört dich, man hört dich.  
 hear you - I hear you.

*Ped.* *Ped.* *Ped.* 1443 - 8 *Ped.* *Ped.* *Ped.*

## ON THE ORIGIN OF MUSIC.

Development of melody from rude savage cries and crude rhythmic instruments presents a difficult study, but the accuracy of the conclusions based chiefly on the knowledge of prehistoric instruments has a high degree of certainty. Prof. Wilson, of the Smithsonian Institution, has prepared an elaborate paper on the origin of music, and his leading ideas are given in the following preliminary summary:

Writers on music say that the introduction of the element of time or rhythm is as old as music itself; but this, Prof. Wilson says, is merely a conjecture. From his present knowledge of prehistoric instruments, he is able to go further. The drum and rattle of the savage give forth but one tone, and the music composed of such tones is a monotonous, festering rhythm, and that only. The earliest prehistoric whistle in the possession of the Smithsonian Institution gave forth a single note, but those of later periods, and as many as some as five notes, although the officers at the Smithsonian can hardly make melody from them. Drums and rattles might have had different pitches and given different notes, but there is nothing to show that they were intentionally so. It is believed that if pitch, in the sense of melody, was considered, it is evidence of a higher grade of culture among these drum-beaters than that which they have been credited. In the music of the savage tribes of to-day, a few sounds are used, differing in pitch, but not in sufficient reason to believe that these sounds correspond as regards their gradations with any regular musical system.

"To get traces of systems one must resort to nations more civilized. In the case of some ancient nations, treatises on music are found, in which the relation of the sounds and the system in which they are described with some minuteness. A resume of these theories is substantially as follows: The first form of sound music was the cry of the infant, as it is to-day with the human infant, and was without meaning, beyond possibly the effort to attract attention. As the human cry grew, it changed to represent passion, and, finally, to represent ideas. It became articulate, and so grew into language. About this came modulations of the voice. Did not the fact that the fowling bird utters a note which is the cry of an animal representing passion. Prof. Wilson says that some animals, especially birds, have a power of music without any conscious purpose, but it is believed to express the same sentiment of passion as does music when expressed by man in his language. Music, he says, does not belong exclusively to man, and it is certainly not common to all animals, independent of articulate language.

The lark, the blackbird and the thrush, all have their songs, which, repeated, are easily recognizable; while the canary, the mockingbird and the catbird sing not only their natural songs but are also believed to sing in variations, if not to execute new airs entirely. Darwin reports that he heard a baboon which modulated its voice to the extent of an octave. According to another writer (Savage) the black chimpanzees render songs in troops in certain places in the heart of Africa, and give concerts by striking wood of various kinds—logs, stumps, trees lying on the ground, or logs with rods or poles, keeping time and forming a sort of harmony out of the different notes emitted. If this be true, says Prof. Wilson, these would seem to be musicians in the lowest sense of the word, and he has been the most primitive musical instrument. If the cry was the origin of vocal music, so the noises of nature are to be considered the origin of musical instruments.

It was reserved for the white race to create the true art of music as it is known to modern ears, but the different nations composing the world have varied much in their notions as to the solution of the problem. The Egyptians had music which they have had considerable evidence of. They had an octave, which was subdivided into a number of different parts. The music of the Chaldeans, Babylonians and Phoenicians is supposed to have been similar to that of the Egyptians. Assyrian bas-reliefs on monuments dating from 600 B. C. represent musical instruments which may possibly have been many times larger than the monuments on which they were represented. Much importance was attached by the Hebrews to music, but nothing exact is known of it, except Wilson as to its tonality. The music of the Arabs had extraordinary complications. They had the fifth tone of the octave, as the modern scale, but the resemblance ended here, for their octave was divided into sixteen parts. In Sanskrit literature, Prof. Wilson found traces of a musical system in India, some 3,000 years old, which he has cultivated there.

In the Persians, so far as the early history of nations can be made out, seems to be the chief originators of modern music. The Aryans of Persia, like those of India, had a great liking for minute intervals of sound, for they divided, for instance, into twenty-four parts, which would be equivalent to

what would be called quarter tones, each interval being half a semitone. Early Greek music is enveloped in obscurity. The earliest indications of a regular system were found by Prof. Wilson in what is called the Greek notation. One hundred and thirty years before the siege of Troy, or 1400 B. C. Then came Pythagoras, whose genius as a philosopher enabled him to study the laws of acoustics, and the capabilities of music, but also to establish for the art a definite and scientific basis, intelligible and useful for all times. Pythagoras is believed to have been the founder of theoretical music, for he was who first traced out the laws which govern the relations of sounds to each other, and by this means gave to the study of the domain of music a philosophy. The way in which Pythagoras effected this was by means of stretching the string on the lyre, and by dividing it into equal parts, and by the fact that the length of the string might be made to supply an exact definition of the pitch of the note sounded. Hence, he was enabled to attach to each sound a certain numerical value, and establish positive and definite relations between the notes, and connect, for the first time, music and mathematics. Pythagoras's investigations, however, were on a small scale going into. Two hundred and fifty years after Pythagoras, Euclid, 300 B. C., described Pythagoras's theory as the basis for the Greek melodies of 2,000 years ago.

## MR. WOLFSOHN'S LIST OF ARTISTS.

Henry Wolfsoln has arrived from Europe, direct from the summer home of Rosenthal, the pianist, in the Tyrol. The latter has fully recovered his health, and will return to America under Mr. Wolfsoln's management in November. He has recently written to the German newspapers, denying the published reports that he had married or intended to marry the lady who was his wife during his illness here, adding that he did not intend committing bigamy, as he is still wedded to his piano. He will leave for his home soon here with a recital at Carnegie Hall on November 17.

Other artists whom Mr. Wolfsoln will bring over next season are Mr. and Mrs. George Henschel, who will give a concert of concertos by Mendelssohn and Francaise in October; Julius Kengel, who plays the Paganini violin concerto on the cello; Henri Marteau, who has no one who has not heard him in the army's military service in France; Francon Davies, the baritone; Mme. Barna, an American dramatic soprano, who may be heard with the Danes; and Mme. Frenka, who will give some recitals, and, possibly, Mme. Seldmaier.

The Imperial Opera House in Vienna, like our own costly Metropolitan, has its financial troubles, says the *New Trade Review*. Even with its large complement of first-class artists and orchestra, and the scenic productions, the expenses of the establishment are undoubtedly much less than those which Maurice Grau is compelled to meet here. Salaries in Vienna are comparatively small, and the entire cost of the season's artistic features is on a much smaller scale. The Emperor grants to the management a subvention of \$120,000 and the expenditure of the theatre. Here the management of the opera gets only the Metropolitan building. The expenses of the opera in Vienna this year to \$200,000, and the Imperial Opera House this year amounted to \$20,000, which may not be a very large sum, but is sufficient to indicate the difficulty of maintaining European capital of musical taste, in conducting grand opera without loss. Another experience of the theatre is similar to that of the Metropolitan—the losses have been almost the same, and the theatre has not the public would not patronize. The Imperial Theatre of Vienna, which has a big subvention, reported yesterday a deficit of \$20,000. There is, however, special reasons for this large loss do not always exist. But both the opera and the theatre fail every year to cover their expenses.

Have any of those people who are indifferent to waste music, and who assign to it little or no importance, ever thought what a dreary old world this would be if it were not for music?

Birds without song, brooklets without melody; no droning of bees, no sighing of winds, no crooning of doves in the forest, and no crooning of the sea; no sweet sounds; beauty without harmony, art without tone, emotion without utterance, sound without rhyme. Think of such a world! No music to lull the senses, to soothe the soul, to give the heart melody to enchant the ear! No lullabies, no marches, no requiems, no notes of victory, no songs of triumph, no music to cheer the heart, no music to comfort the soul! What a world it would be! The thought is abhorrent. The heart of man must sing. Music is innate in his nature, and he cannot help but sing. It is the life of him. Let us have more music—scientific, theoretical, practical, and every other way. The higher and grander our world of music, the more will the happiness of the world be augmented.—E.

## MAJOR AND MINOR.

Sig. Pizzi has discovered a mass composed by Donizetti for the Cathedral of Bergamo, which will be performed in August in the Cathedral at Bergamo, with a grand orchestra, chorus and soloists.

On one occasion, at a party given by Sir John Lubbock, Lady Halle rose to play the violin, when to her intense amusement of the guests she exclaimed, "Good gracious! A woman playing the fiddle!" On the other hand, an old-fashioned nobleman, when he heard a woman sit down to the piano, contemptuously remarked, "I wonder if the creature can sew!"

It is announced that the performances at Bayreuth this year will include among other artists the brothers De Reszke, of the Metropolitan, who is buried in the Père la Chaise Cemetery. A tablet is to be placed on the house in the Place Vendôme where the two musicians died, and the Emperor will be given to a square, not indeed in Paris itself, but in the suburb of Passy. The committee, too, that had been formed for the erection of a monument to Chopin has been idle. It has chosen a site for the monument in the Parc Monceau, and entrusted its execution to M. Froment-Meurice, who expects to finish his work in a few months.

Leoncavallo has determined henceforth to write entirely on modern subjects. This step is due to the state of medical Vienna. "We younger men must keep clear of the great music of the past," said Richard Wagner has, once for all, taken from our hands," said Leoncavallo in a recent talk. In this direction, he has been very successful, and has written more or less. That none of us can ever reach him, not to say surpass him, is my thorough conviction. His art is too high for us to reach, and if we should only injure ourselves by slavishly imitating him, instead of diligently cultivating our own little individualities." The lines of his recently expressed ideas.

The report having spread that Giuseppe Verdi, the distinguished composer, was suffering from a most serious illness at Basseto, in the province of the Chamber of Deputies, Signor Villa, telegraphed for news of his condition to the Mayor of Basseto.

The Syndic replied immediately, and the Chamber was in session when this telegram was read from the tribune:

The illustrious maestro is in good health. The Deputies received the news with prolonged applause and other manifestations of joy."

An inquiry having recently been instituted in London as to the greatest distance at which a man's voice could be heard without telephonic means, it appears that the distance is not very great. The greatest distance on record at which a man's voice has been heard; this, as related, having occurred in the Grand Canyon of Colorado, where one man shouted the name of his wife, and the other, who was plainly heard at the other end, some eighteen miles away.

Lieutenant Foster, on Parry's third Arctic expedition, found that the distance at which a man's voice could be heard across the harbor of Port Bowen, about one mile and a quarter distant; and Sir John Franklin said that he conversed with a boat at a distance of more than 10 miles. Dr. Young, of the Cape of Gibraltar the human voice has been heard at a distance of ten miles.—The Household.

The London *Spectator* gives an account of experiments made to determine the sensibility of animals to music. In one instance, a cat, which would first be played, at first low and soft, and then gradually louder and louder. The sharp, high-toned piccolo would then be played, and the cat would be often startled. The tiger, for example, listened intently and with evident pleasure to the violin, but when the piccolo began, he was filled with the wild rage, rushed up and down the cage, reared on its hind legs, shook its head and ears, and lashed its tail from side to side. The flute, however, calmed it once, and then, when the cat was again excited intently. The monkeys were affected in the same way, but were not so violent in expressing their emotions. When the cat was again excited to them that they would drop their food and listen very attentively, while the piccolo almost invariably aroused them to such a degree that they would throw their food and was enraged at the piccolo, as was also the ostrich. The wild asses and zebras left their food when the violin began to play, and ran over to hear it. The piccolo, however, soon sent them back again.

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